

CONTINENTAL

REFLECTING TODAY'S CINEMA

USA & CANADA

\$1.50



GAME FOR VULTURES

THE LADY VANISHES

LOVE ON THE RUN

SEX SLAVES

MAGIC

PLUS ALL THE USUAL LIVELY FEATURES AND ILLUSTRATIONS

FILM REVIEW

Beginning a
Series of portraits
50 YEARS
of
GLAMOUR

**CLAUDIA
CARDINALE**

Il Bell' Antonio, 1959



MYLENE DEMONGEOT

Italian production, 1962



CONTINENTAL FILM REVIEW

No. 315. Vol. 26 No. 3

Continuous bookstall and
Newsagent sale since 1952

CONTENTS

- Page 2. *Fifty Years of Glamour - a series of portraits over the past fifty years.*
 Page 4. *'Game for Vultures'*
 Page 8. *"Dirty Money"*
 Page 10. *'The Lady Vanishes'*
 Page 12. *New French Films*
 Page 14. *Magic and alter ego.*
 Page 16. *Books: The Ancient World in the Cinema.*
 Page 19. *Hollywood on Hollywood*
 Page 22. *Books: Personalities.*
 Page 24. *The Political Screen*
 Page 26. *Sex Slaves*
 Page 32. *Agent Jensen in the sign of Sagittarius.*
 Page 35. *The Hottest Show in Town*
 Page 36. *Love Clinic*
 Page 38. *Close Encounters of a Handyman.*
 Page 40. *Candido Erotico*
 Page 42. *Auto Sex*
 Page 44. *Current and coming*

COVER PICTURE From 'SEX SLAVES' (New Realm)

Editor: Gordon Reid
 Art Editor: Peter Vanner
 Advertisement Manager: Margaret Rogers
 Published By: Eunup Publishing Co
 (London) Ltd., Roding Trading Estate,
 Barking, Essex. Telephone 01-594 9311
 Photosetting & Origination: Reaplen Ltd
 Unit 3, Hatfield Rd., Barking, Essex
 Distributed by: Walton Press Ltd
 174 Culford Rd., London. N 1
 Tel. 01-254 0681
 Printed in Great Britain.

The Editor and Publisher do not necessarily share the opinions expressed by contributors.
 Continental Film Review is read all over the world and it may be that, for numerous reasons, certain film sequences illustrated in the magazine may not be in the film exhibited in any particular city or region.



The 'big one' of 1978 - 'Grease,' starring Olivia Newton-John and John Travolta. Below, the 'big one' of 1979 - 'Superman.' Tremendously popular films such as these have created new distributing and exhibiting problems which will be discussed in a future article.

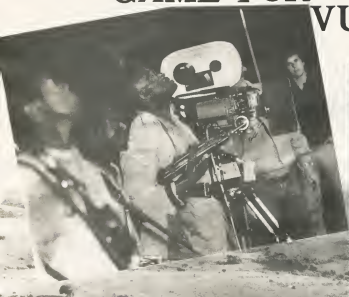


C.F.R. SUBSCRIPTION RATES
 United Kingdom £6.56
 12 months - 2nd class mail
 Europe £7.20
 Airmail £11.28
 Outside Europe \$21 or £9.42
 Airmail \$29 or £14.13

All cheques, Money Orders and Postal Orders to be made payable to:
 EURAP PUBLISHING CO LTD.
 Second Class Postage Rates paid at
 New York, N.Y.

On location with

GAME FOR VULTURES



"I READ THE BOOK," says producer-writer Philip Baird, "while I was in Africa and I seemed to be able to identify with a lot of the characters, not in a personal sense but in the sense that I thought I knew who they were. Then a friend of mine read it, flipped over it, and then I saw it advertised in a shop in Pretoria. I told some people to read it and they phoned me to say it was one of the most exciting books they'd read, and finally a great friend, Moonyesenn Lee, a top agent in South Africa, telephoned me in Rome and suggested I should read 'Game For Vultures'! I think that was really the

moment of decision to go ahead and do something about taking up the option or whatever on the book."

In London, and quite by chance even though they shared the same literary agent, Baird met producer Hazel Adair, whose own Pyramid Films Ltd., independent production company was proving a successful stayer of the course while many of the major companies were flailing over the obstacles caused by the recession of the British Film Industry.

"We got together and chatted," continues Baird, "and I gave her the book to read and an enormous first draft of a screenplay which was longer than 'Gone With The Wind'. She

called me up a few days later and said: 'Yes, I think it's damn exciting, let's do it!'"

"Phillip was the brave one who went out and bought the book," says Hazel Adair taking up the story. "Then, after I'd read it and told him how excited I had been by it, we went ahead on our own."

Indeed, they were very much on their own for a time, enduring enormous frustration trying to get people interested while meeting resistance because of the controversial themes tackled in the story. But at the same time during that worrying phase they cemented their own working partnership, seeing eye-to-eye on the basic conception and never flinching under the expected



pressure to tone down certain elements in the script.

Their combined perseverance eventually paid off with support which subsequently grew to the point where major star casting could realistically be undertaken.

"When I first read the book," recalls Baird, "I thought Richard Harris would be ideal as David Swaneey. Other names were conjured around, but he was always the automatic first choice."

"We went through the usual process of shortlists of possibles and thinking of factors such as availabilities and prices," continued Hazel, "the tortuous routes of who was interested, who was definitely not interested and who had flipped and said this was the greatest story out."

With the major part of the team complete and momentum growing, it was time to finalise the locations. It had long been decided to film in South Africa where the terrain mirrored perfectly the setting for the film and as early as when he had first read the book Philip Baird, who had been educated in Cape Town, had visualised possible sites.

The first location scouts centred around the area of the Northern Transvaal where the successful 'The Wild Geese' had based much of its filming, but it was decided not to go for such similar locations in order to avoid comparisons with the earlier picture.

"Our story is different and we want to be different," explains Hazel Adair. "We felt that if we used exactly the same locations people might say 'well, they just copied Wild Geese'."

An important factor governing the choice of the locations was a desire to be contained near a major town so as to house the unit and to benefit from the excellent communications. There was to be extensive filming in a city, both interiors and exteriors, and the city chosen would have to contain a varied architecture to double for both London and a town in East Germany. As Baird, on an early scouting trip, had found a small airstrip near Pretoria, Brits Airport, which was an ideal site for the big airfield sequence planned for the film's climax, the decision was taken to concentrate the search in and around the same area, utilising both Pretoria and nearby Johannesburg for the city scenes.

To Next Page



"Our first attempts at finding areas for the bush sequences were very frustrating," recalls Hazel, "and we were all getting a little depressed at not finding quite what we wanted. We tried, and we'd find something which might do for this scene and then in the totally opposite direction something which might do for that scene. We were beginning to think that we'd have to be shifting the unit all those miles from day to day, but then I was told I should talk to John Nash."

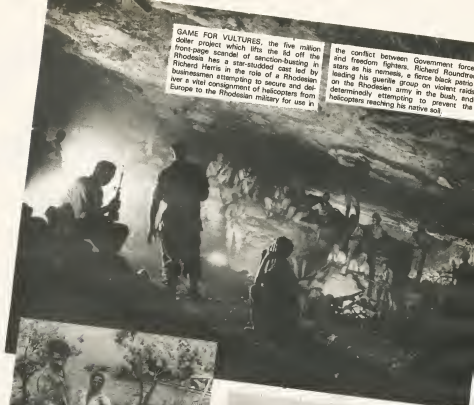
"Nash, a multi-businessman in aeronautical engineering, owned a stretch of land comprising some 20,000 acres divided into sections for farming cattle and sheep and for growing fodder crops. A large section, taking in some two-thirds of the entire property, was rugged, raw and totally unsport landscape. Containing mountains, rivers, woodland, waterfalls, rocky escarpments and vast areas of flat land, the area had absolutely

every kind of location and everything that the film company could have wished for — including naturally wild herds of zebra, giraffe, springbuck, reebuck, kudu and eland.

"At first there was almost a reaction from everyone not to go, because by now we were so convinced we couldn't find everything together in the one place I nagged them and got the Director, the Art Director and our

GAME FOR VULTURES, the five million dollar project which lifts the lid off the front-page scandal of striction-busting in Rhodesia has a star-studded cast led by Richard Harris in the role of a Rhodesian businessman attempting to secure and deliver a vital consignment of helicopters from Europe to the Rhodesian military for use in

the conflict between Government forces and freedom fighters. Richard Roundtree stars as his nemesis, the fierce black patriot leading his guerilla group on violent raids on the Rhodesian army in the bush, and determinedly attempting to prevent the helicopters reaching his native soil.



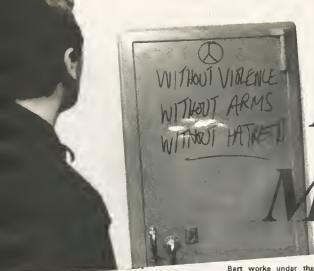
Associate Producer to go and John Nesh put us all in a land-cruiser and we set off. The moment we saw it, of course, it was unbelievable."

Indeed, the wild remoteness of the place assaults the senses. Standing on a rock or by a waterfall surrounded by a silence which is

so intense it defies and bathed by a rich glow of tranquility, one can look in any direction and as far as the eye can see is unspoilt natural Africa.

The cast also features Joan Collins, as Harris's fiancée; Ray Milland, as Harris's contact in obtaining the helicopters on an illegal sale in Europe; Sven Beril-Taube, as

a newspaper man bent on exposing Harris in the world's press; Tony Osoba, as a sadistic, white-hating terrorist; and Alibe Persons, who offers Roundtree a glamorous distraction from his assignment as he chases Harris around Europe attempting to stop the sale.



DIRTY MONEY

Bart works under the slogan of "without violence, without arms, without hatred".

Nice, France; a millionaire's playground, the home of casinos and yachts, fast women and elegant cars.

There, as everywhere else, robberies are commonplace, but a bank robbery via the town's sewers made headline news all over the world. Not surprising — the take was a cool 15 million dollars.

That robbery forms the basis for *The Sewers Of Gold*, a TPA Production for ITC Entertainment, produced by Martin McKead and directed by Francis McGahy who, with his partner of many years, Bernie Cooper, also wrote the screenplay. Ien McShane stars as Bert, mestermind of the audacious idea that burrowing through the sewers of Nice would lead into a bank vault and 15 million dollars. Bert is a child of the streets, a man whose utter conviction is a right-wing dream of eventually taking over an Establishment he sees as corrupted by "lefties" and values eroded.

The "perfect crime" he conceives will finance an arsenal of weaponry to achieve a counter revolution by the right wing. It will be achieved — he scrawls triumphantly on the walls of the bank — "Without arms, without hatred, without violence".

But the plan necessitates an uneasy alliance between Bert's right-wing political faction and the hardened criminals he recruits to help execute the robbery.

Production on *The Sewers Of Gold* began with three weeks on location in Nice. While enviably brown bodies soaked up the late summer sun of the Cote d'Azur a hard-working film unit sought out some of the loveliest — and some of the least lovely — locations they could remember. Production manager Petar Dolman and French location manager Bernard Mazauric had found wonderful villas with ravishing views of the coast, authentic tabacs, mean backstreets and busy fashionable thoroughfares. Further afield there was a crumbling old farmhouse high above Grasse in the Alps Maritime.

Official permission was granted for the unit to shoot down the sewers of Nice and in the river bed leading to the sewers. Those crucial members of the unit required to shoot in the sewers boasted an impressive pin cushion of injections to offset any eventuality.

The idea of filming *The Sewers Of Gold* occurred to producer Martin McKead and director Francis McGahy immediately they learned of the original robbery and the complicated political implications behind it. The story is, they felt, mostly about political corruption of which an exciting robbery is but a part.

When Francis McGahy and Bernie Cooper came to write the screenplay they already had their leading man firmly in mind: Ien McShane. They had previously worked with McShane on *Freelance* (with the same camera and sound crew) and regarded him as the only actor capable of suggesting all the facets of Bert's character: a man for whom the audience could feel sympathy one moment and revulsion against his motives the next.

Ien McShane was born in Blackburn, Lancashire, on September 29, 1942, the son of Manchester United professional footballer, Harry McShane. Lured towards amateur dramatics while at school in Manchester, Ien won a scholarship to the Royal Academy of Dramatic Art and before graduating was cast with another newcomer, Samantha Eggar, in *The Wild and the Willing*. Since that early breakthrough McShane has appeared on the stage, in a score of films and television productions. He recently scored a personal success as Disraeli in the ATV Production "Disraeli, Portrait of a Romantic."

As Jean, ex-officer, upper class, a fellow soldier in the cause of the right-wing resurgence, there is Weren Clarke, Lancashire born and a virtual resident at the Royal Court theatre since he made the move to London. His films include *A Clockwork Orange*, *Antony and Cleopatra* and *O Lucky Man* and his many television perfor-

Ien McShane as Bert.



Stephen Greif as Rocco



mances include Winston Churchill in *Jennie* and a semi-regular role in *The Obedient Line* as well as guest roles in *Softly, Softly* and *The Sweeney*. In 1976 he joined the National Theatre.

Principal among the criminals recruited by Bert for the actual robbery (he accepts for mercenary rather than ideological reasons) is Rocco, played by Stephen Greif. An evered winner at RADA, Greif, graduated to work with the top three companies — The Royal Shakespeare Company, The National Theatre, and the Prospect Theatre Company. With many television roles to his credit, and films like *Nicholas and Alexandra*, *No Sex Please, We're British* and *Soft Beds, Hard Battles*, Greif's theatrical breakthrough came playing opposite Joan Plowright and Frank Finlay in *Saturday, Sunday, Monday*.

The criminal end of the gang is also represented by Alex (played by Nigel Humphries) and Fernand (played by Eric Mason). Nigel Humphries began his career with the National Youth Theatre, progressing to extensive work in television. Eric Mason has worked with equal facility in the theatre, films (*Fahrenheit 451*, *A Man For All Seasons*, *Vilém*) and television, as well as enjoying frequent outings as a pantomime dame.

The key role of Michel is played by Matthew Long, a graduate of the Webber Douglas School and veteran of the Prospect Theatre Company and the Actors Company. He also has wide experience of television and films.

Working in the Sewers of Nice preparing for a daring break-in that will provide the finance for an arsenal of weaponry to be used in a counter revolution by the Right wing. Scenes from 'The Sewers of Gold', directed by Francie Megahy.

TITLE NOW 'DIRTY MONEY'



THE LADY VANISHES AGAIN

1. Herbert Lom as the helpful surgeon, Elliott Gould as the Life photographer and Cybill Shepherd as Amanda on the train taking them home from Nazi Germany.



2. Ian Carmichael and Arthur Lowe as Chertres and Caldicott anxious about the test results. From 'The Lady Vanishes' directed by Anthony Page.

3. The train is a star performer in 'The Lady Vanishes'.



THE REMAKE IS, of course, as much a cliché of film production as is the sequel but one wonders what in particular compels a director to re-make a film that has a gift-edged pedigree. It might well be that a story has become something of a classic and therefore open to periodic interpretations and added twists.

One can sit in the original story's period (as the recent *The Thirty Nine Steps*), or transfer the whole thing to a different city (as in Michael Winner's *The Big Sleep*), or change the central milieu to something more contemporary (as in the Stresand *A Star is Born*), or just repeat the whole thing with new stars (as in *The Four Feathers*).

But, of course, with a first-rate original the remake always runs the risk of critical comparison. It might, in fact, be as good as the first but a good thing always grows in the mind over the years - perhaps more so with a stage performance than with a film for the first is inevitably unrepeatable forty years on. Looking back, someone who saw a good live performance forty years ago might, today, deem it to be miraculous - there is nothing to physically confirm or deny him.

With *The Lady Vanishes* however, even after forty years one can still see Hitchcock's last great film before he went to Hollywood to make *Rebecca*.

But we have to point out the story was not new. As Hitch himself says to

Truffaut in the French director's book 'Hitchcock' (Secker and Warburg 1967)

"The whole thing started with an ancient yarn about an old lady who travels to Paris with her daughter in 1889. They go to a hotel and there the mother is taken ill. They call a doctor, and after looking her over he has a private talk with the hotel manager. Then he tells the girl that her mother needs a certain kind of medicine and they send her to the other end of Paris in a horse-drawn cab. Four hours later the daughter gets back to the hotel says, 'How is my mother?' and the manager says, 'What mother? We don't know you. Who are you?'"

* She says, "My mother's in room so and so."

* They take her up to the room which is occupied by new lodgers; everything is different including the furniture and the wallpaper.



"I made a half-hour television show on that and the Rank organization made it into a film with Jean Simmons called *So Long at the Fair*. The key to the whole puzzle is that it took place during the great Paris Exhibition. The women had come from India and the doctor discovered that the mother had bubonic plague. If the news got round it would drive the crowds, who had come for the Exhibition, away from Paris. That's the basic idea of the story."

The script of Hitchcock's *The Lady Vanishes* was based on Ethel Lina White's book, *The Wheel Spins* and the script was by Gilliat and Launder with Hitchcock making some changes and collaborating on the last episode.

Elliott Gould and Ian Carmichael in a tense moment from "The Lady Vanishes".

The main cast pose in front of the very special train - Angela Lansbury (bottom right) is the lady who vanishes.



The film is about a young English girl, Iris (Margaret Lockwood) returning by train from a Continental holiday. On the train she meets a dear old lady (Dame May Whitty), who, during the journey mysteriously disappears. To Iris's astonishment all her fellow passengers say they have never seen such an old lady and clearly give the impression that they think Iris is out of her mind.

For the new production of *The Lady Vanishes* director Anthony Page has reconstituted his players. The elderly lady has become a nanny played by Angela Lansbury; Iris has become Amanda, the super-rich much-married American beauty who knows that there is nothing money can't buy, especially husbands and is played by Cybill Shepherd; the young musician (played in Hitchcock's film by Michael Redgrave) has become a Life Photographer and played by Elliott Gould; now playing Dr. Hartz, the surgeon who seems to be so charming and helpful when the lady vanishes, is Harbert Lom, and (we can hardly wait to see them in their roles) playing the celebrated Charters and Caldicott, the two cricket-mad Englishmen determined to reach London for the final day of the Test Match between England and the West Indies are Arthur Lowe and Ian Carmichael (played originally, of course, by the inimitable Basil Redford and Naughton Wayne.)

TRUFFAUT'S *LOVE* on the *RUN*

ANTOINE DOINEL was the young truant boy in Truffaut's first feature film, *The Four Hundred Blows* (*Quatre Cents Coups*) and, contrary to many opinions, was neither a youthful Truffaut nor Léaud but perhaps an imaginary screen character situated somewhere between the two.

Truffaut called *Quatre Cents Coups* a story of the painful experience that is adolescence.

The teenage Antoine Doinel re-appeared in the Truffaut sketch *Antoine and Colette* in *Love at Twenty* - he worked in the stock room of a record company and experienced his first love affair with Colette (Marie-France Pisier), a student he meets at a series of concerts.

In 1969 Antoine Doinel was seen again in *Stolen Kisses*. Here we saw him as a young man just ingloriously discharged from the army and looking for work. He tries several jobs including a private eye (with Bogart in mind). The basic theme of *Stolen Kisses* was Antoine's vacillations between his infatuation for his boss's attractive wife (Delphine Seyrig) and his feelings for Christine (Claude Jade) a student violinist.



In 1971 came *Bed and Board* in which Christine and Antoine are married and have a son, Alphonse. But the daily irritations get on top of them and a serious situation arises.

Now Antoine Doinel has surfaced for the fifth time in *Love on the Run* - surely a remarkable and unique experience in filmmaking - a director using the same actor from boyhood to manhood in a series of films depicting the life and times of his central character. A character, need it be said, who shares some of Truffaut's preoccupations: writing and the cinema.

In *Love on the Run* Antoine is now in his early thirties and works as a proof-reader for a Paris printer. Though his first

Jean-Claude Léaud in Francois Truffaut's latest film, 'Love on the Run' (*D'Amour en fuite*)

THE FRENCH SCENE

Jean-Claude Léaud with Marie-France Pisier in "Love on the Run".

Jean-Claude Léaud and Dorothea in "Love on the Run".



novel *The Stews of Love* published by Flammarion was not a best-seller he is currently writing another called *Manuscript, Lost and Found*.

The film begins with the divorce, but mutual consent, of Antoine and Christine (she has now, incidentally, given up the violin for illustrating children's books). As is the custom today, they remain good friends.

During the film Antoine meets other girls who played a role in his past, among them Colette, the heroine of *Love at Twenty*, who has become a lawyer and Liane (Dani) his girlfriend in *Day for Night*.

By chance Antoine runs into Monsieur Lucien (Julien Bertheau) who was for many years the devoted lover of Antoine's mother. In this way we learn that his mother died unexpectedly at fifty-five and

that she didn't really relate to the image that Antoine has always had for her.

These various encounters cause Antoine to relive certain episodes of his past and to reconsider them in a new and more mature light.

But Antoine is never one to pass up an amorous opportunity. Sabine is twenty-

five, a salesgirl in a record shop. Sabine is of the opinion that love is a give-and-take relationship and perhaps it's as well she is more than willing to give.

So we see, as the film ends, that Antoine Dornel is in love - and being in love he is alive and well.

Sabine, incidentally, is played by Dorothee whose first screen appearance this is.

DEWAERE

PATRICK DEWAERE is certainly one of France's busiest screen actors. He is about to star in Luigi Comencini's *Bottle-neck* with Annie Girardot, Gerard Depardieu and Michel Piccoli. Then he takes the lead in Alain Corneau's new film about a young man from a working class background whose excess of ambition leads him to murder. That will be followed by *Crimes Obscurs* directed by Yves Boisset about a young visionary who murders the Pope.

In the Spring of '79 Patrick expects to play the main role (alongside Mimi-Mimi) in Claude Miller's new film, *Java*. "That's a pretty tight schedule," admits the star, "but it won't keep me from working on new songs." Because Patrick has now discovered another talent - as a singer.



Patrick Dewaere in 'Le Bourrin.'

Joel Seria's next film will be shot in America where the action takes place. A professor of literature meets a completely amoral young Frenchwoman whose behaviour fascinates him and he thinks of her as the reincarnation of Jeanne Duval Baudelaire's mistress who inspired *Les Fleurs du mal*. The film has a Baudelairean title: *The Angel of the Black Midnights*. Jeanne Goupil, the star of all Seria's films, will play the girl and Seria hopes to get Dirk Bogarde to play the professor.

CARNÉ

Marcel Carné's most recent picture was *The Bible* presented last year at the Cannes Festival. That grandiose fresco based on the mosaics in the Monreale cathedral near Palermo begins with Genesis and ends with Christ's resurrection...

After a project in Italy that didn't materialize, the director is now working on two screenplays. The first one is adapted from *Paris-sur-Seine* by Alexander Arnoux which illustrates the history and the soul of each of the twenty arrondissements in the French capital. Two children are the heroes of an imaginary arrondissement, the twenty-first... The other screenplay *Les chevaux masqués* (Masked Horses), is based on the novel of the same name by Henri-Francois Rey who collaborated with Carné on *Terrain vague* (Waste Ground).

These two pictures should be finished within the coming months. But before he can begin, Marcel Carné is to be the guest of several major American cities, New York, Washington, San Francisco, Miami, where he will receive official tribute. He is also invited to Boston which will soon open a "Marcel Carné Museum" entirely devoted to his works. Original manuscripts, screenplays, mock-ups, drawings and posters will be exhibited there and a screening room will enable audiences to enjoy such unforgettable masterpieces as *Quai des Brumes*, *Hôtel du Nord* and *Les enfants du paradis*.

What's more, French television is planning a "Close-up" comprised of excerpts from Marcel Carné's major films while the great moviemaker recalls events from his past.

GODARD AND HOLLYWOOD

As we announced in a recent issue, producer Georges de Beauregard has talked Jean-Luc Godard into emerging from his hide-away to make a new film.

"I'm not sorry for that eclipse", he told us, "because my Grenoble experience has been fascinating. But I realize now that it was too abstract, lacking in contacts and means: I cut myself off from certain subjects and from a certain public. Whereas we must base our aims on the public's desires and prolong them. So this winter, I'm going to shoot 'Bugsy' with Vittorio Gassman and Charlotte Rampling in the US, Italy and France.

"Bugsy" was the nickname of Benjamin Siegel, the Crime Syndicate's official killer who moved to Hollywood in 1937. Through blackmail, racketeering and violence, he soon had a pull over producers, stars and bit-part actors. He pursued his activities in Nevada, making Las Vegas the world's leading gambling city. When he got too hard to handle, he was killed by his own henchmen in 1947.

It is of course Hollywood that interests Jean-Luc Godard most, especially the unsavoury relationship between Art and money.

"It won't be a conventional fiction film," he says, "but it will be documented to both a new and yet traditional manner.

Certain events from the great days of Hollywood will serve as a background against which I will spotlight a rather simple plot: a critic (Gassman) and his ex-wife (Charlotte Rampling) investigating a star's disappearance.

A certain Johnny G. was killed just as he was about to begin a film on Bugsy. Is this just coincidence or the work of the Mafia?"

It's not Bugsy that Jean-Luc Godard is interested in (he doesn't appear in the film), it's the investigating couple who represents for him the essential links of the love/work equation and it's above all the cinema, naturally. "On the other hand, the cinema is an industry," said Andre Malraux. "While portraying this industry of dream and illusion," remarks Godard, "I would like to reverse the phrase and conclude that 'On the other hand, the cinema is an art.'"

Godard intends to combine fiction with reality. He would like to include several clips from gangster films as well as comments from people as different as Frank Coppola, Jack Nicholson, Wim Wenders and Lillian Hellman, provided they are free during the shooting period.

Georges de Beauregard hopes this film will be finished in time for the next Cannes Festival...an opportunity, perhaps, to erase an injustice since Jean-Luc Godard has never received any awards at Cannes.

GERALDINE CHAPLIN

Geraldine Chaplin is a reporter and Brigitte Fossey is a head mechanic in a garage in Bertrand van Effenterre's new film, *Mas ou et donc Omicra*. These two married mothers of very young children sacrifice their family for their professional careers. The husbands do not appreciate the situation.

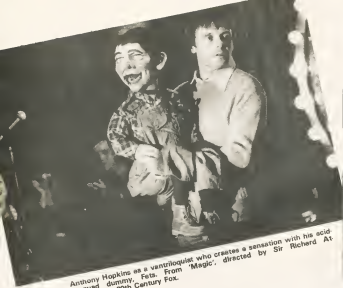
Geraldine Chaplin is also the star, with Marie-Christine Barrault, Nathalie Nél and Catherine Le Coq in Jean-Louis Daniel's *Everything Belongs to Us*. Four very different women become involved with a small boy who has run away. "My film," explains the director, "is a sort of thriller. The apparent motive for the crime is money. The characters seem to grope forward through the darkness. Some realize their mistakes too late whilst others learn to breathe during this descent into hell that takes place in Paris and its suburbs."

ROMY SCHNEIDER

Romy Schneider and Michel Piccoli play the leads in *The Lady Banker* to be directed by Jacques Rouffio. "It is the portrait of a thirty five year old woman who is torn between money, power and eroticism," explains the producer Francis Girod.

JUST JAECKIN

Just Jaeckin (who directed the original *Emmanuelle*) has two projects: a film to be made in America about a neorealist of the Thousand and One Nights and another story which he hopes to write in collaboration with Claude Lelouch who will then be its producer.



Anthony Hopkins as a ventriloquist who creates a sensation with his acid-tongued dummy, Fats. From 'Magic', directed by Sir Richard Attenborough. 20th Century Fox.

MAGIC



Sir Richard Attenborough during the making of 'Magic'.

Corky (Anthony Hopkins) with his dummy, Fats, discuss 'their' career with agent Ben Green (Burgess Meredith). From 'Magic' (20th Century Fox).



MAN HAS ALWAYS needed someone in whom to confide and if there was no-one around he has sought animals or in the last resort, carved himself an image. Children, despite the proximity of their parents, still like to take their favourite dolls to bed, a practice that is carried on later in life with the use of pyjama cases in the form of figures.

The psychology of the doll and its relationship to man can go deep indeed and it has been dealt with in all the arts the figure often being used as an alter ego.

This is perhaps best seen in *The Great Gabbo* in which Eric Von Stroheim is seen as an egotistical ventriloquist who channels his ego and finally his love through his doll.

Stroheim's performance in this silent film made in 1929 brilliantly pointed up the psychology of the basically weak character gaining strength from being able to project his abuse and vanity through another character. The dummy acted as a shield releasing any inhibitions and thus giving his performance the impact of fearless assurance.

Another film which played upon the uneasy balance between master and puppet was *Dead of Night* in which Michael Redgrave gave an effective performance.

Devil Doll and *The Dummy* talks were other colourful productions using the ventriloquist's art and now we have a new, powerful production in *Magic*.

'MAGIC'

From the moment when, under the titles, the camera begins its restless prowling of a room crammed with magic apparatus . . . collapsible bird cages, top hats, flags, silks, linking rings, we are in a strange world. This bizarre array sets the tone for the suspense that follows: the intriguingly detailed study of a man who takes refuge within the illusionary world 'magic' can create. Corky finds for himself a voice outside his own, the voice of Fats, a ventriloquist's dummy — brash,

aggressive, acid-tongued, frequently descending into foul-mouthed abusiveness — who, within the framework of a nightclub performance, mouths Corky's own hidden fears, yearnings, hostilities and aggressions.

By combining ventriloquism with magic, Corky becomes one of the most sought after entertainers in the business. His agent, Ben Green, worldly-wise and cynical, tells him he is just one step away from the big time. But this represents a final commitment which Ann-Margret and Anthony Hopkins in 'Magic'.



frightens Corky, and he is plunged suddenly into an abyss of self-created terror... a nightmare he wreaks upon the placid countryside he knew many years earlier when he was growing up.

The film stars a brilliant combination of talents at the top of their form, Anthony Hopkins, Ann-Margret, Burgess Meredith and Ed Lauter — working together in a commanding display of ensemble performance that adds immeasurably to the cumulative terror and suspense as this most unusual love story unfolds.

Erich Von Stroheim in 'The Great Gabbo'. (Cinegate Film Distributors)



A scene from Freddie Francis's 'The Psychopath' (1965) in which the dolls are brilliantly used for schizophrenic effect.

Dolls again in Preminger's 'Bunny Lake is Missing,' showing Carol Lynley as Ann Lake in a tense, traumatic scene.



and an alter ego

Anthony Hopkins is certainly one of the most magnetic, remarkable and resourceful actors the screen has produced in the seventies, and his performance as Corky in 'Magic' is the highlight of an already impressive career which has embraced acclaim for his starring role in the stage production of 'Equus,' plus performances that have won critical recognition in such films as 'A Lion in Winter,' 'Young Winston' and recently in 'A Bridge Too Far'.

Hopkins virtually went into training for his role in 'Magic.' He had to learn the art of ventriloquism as well as perfect the manual dexterity required to perform feats of magic. It was a challenging, complex, demanding role with its journey through the mind of a

unique, gifted yet mentally twisted man who seeks to express his inner emotions through the mouth of an abusive ventriloquist's dummy billed as "the first X-rated dummy on the block."

There can be no doubt that her association with producer Joe Levine has brought out Ann-Margret's best as an actress. One has only to think back to her assured and moving performance in Mike Nichols' 'Carnal Knowledge.' In 'Magic,' her contribution to a fascinating and terrifying love story is equally memorable and her talent, with her beauty, increases with each year. Films such as 'Tommy', 'Joseph Andrews' and 'The Cheap Detective' also confirm her increasing range.

the ancient world in the cinema



Above: Manos Katrakis as Creon, King of Thebes, in a Greek film of Sophocles' 'Antigone' also starring Irene Papas in the title role.

Below: From Fellini's 1969 'Satyricon,' which also captures, very economically, the barbaric, ancient world. The illustrations on these pages, incidentally, are not from Jon Solomon's excellently illustrated book.



JON SOLOMON'S The ancient World in the Cinema is one of the most interesting and original film books I've come across this year. The result of considerable research it shows the sources available to film makers bent on depicting dramas set in the centuries prior to around 100AD and how these various sources have been used, interpreted and refashioned in the 250 odd productions that have, so far, reached the screen — a list, incidentally, which shows a marked predilection for the Trojan Wars, the Emperor Nero, Antony and Cleopatra, Julius Caesar and the Second Punic War — but with Bible stories way, way ahead.

The reasons are, of course, obvious. Not only do these dramas involve characters that are well-known and who, in fact, have, over the centuries, become symbols of love, hate, sex, treachery, jealousy — in fact the whole gamut of elemental passions, but they are also full of colour and violent action.

As far as the Bible stories are concerned they have also the appeal of confirmation for believers and, for more sceptical audiences, the appeal of an artist's interpretation of probably the world's most influential epic drama.

For although the epic movie has had its full share of criticism in the past Mr Solomon reveals in specific detail the considerable research that goes into the mounting of such productions. Much of the criticism, it should be conceded, is levelled not so much at the authenticity of the decor and costumes as at the idea of a modern 'star', with her contemporary charisma, playing the ancient roles. What also has to be conceded is that some of the ancient figures had, in fact, a similar charisma within their own world of influence.



A scene from G.L. Polidoro's 'Satyricon' which economically suggests the period with design, costume and well painting.

Below: Theda Bara in the very early 'Cleopatra' (1917) which seems to have everything thrown in except the kitchen sink.



But what Mr. Solomon is particularly concerned with is the authenticity of detail — of architecture, of costume, of everyday life, of military tactics.

Mr Solomon is a Classical scholar but writes in a straightforward, popular style but, perhaps more important for this book, realises that a film can still be a good film *par se* even though it may fall down on its historic details, or if the sources have been arranged to create a more dramatically effective story.

Artists, long before the cinema was invented, were painting characters and situations from the Ancient World but depicting them in the fashions of the artist's own time in the landscapes that the artist could often see a mile or so from his studio. Many of these paintings, for all their unauthenticity, are now classics because the vision remains relevant and compelling and the technique that captured that vision remains incomparable. If it is argued that the technique of 19th century painters could not even cope with the size of the Child in relation to the size of the Madonna the answer is simply that the innocence of the vision is perfectly matched by the innocence of the technique.

Not only does Mr. Solomon illustrate the source and its use in a film (such as the Roman military manoeuvre called the *Testudo* to be seen on Trajan's column in Rome and in the 1963 *Cleopatra*), but he traces the evolution of a costume design or points out an error when a film designer uses a Greek 'Trojan War' vase which was painted hundreds of years after the event and shows armour that, in fact, was not in use at the time of the war.

These are, admittedly, not points that spring immediately to the mind of an audience when viewing a film but a book such as this does much to put into perspective the so often ignored pre-production work that goes into a film.

CACOYANNIS AND THE GREEK CLASSICS

HUGUETTE IMBERT-VIER'S 28 minute *Visages: Michael Cacoyannis showing the director at work on his last film, *Iphigeneia*, and also shots from his previous films, *Electra*, *The Trojan Women* and *Attila 1574* is not as revealing (as to the way he prepared his work prior to going on location) as might be expected.*

Interesting, though, to see the rehearsals and retakes and one can only marvel that it all comes together into such a fine, dramatic whole. What a superb, face Papas has for Greek tragedy. She is, almost, for Cacoyannis what Ullmann is for Bergman.

'*Iphigeneia*', wrote Cacoyannis when he made the film, 'is about a sacrifice, the sacrifice of a human being. To make this credible you have to get across its symbolic dimension — without losing emotional involvement — after all, one way or another, peoples lives are being sacrificed every day. For me the sacrifice is not a ritualistic act. It's the direct result of the ruthless pattern of power politics.'

How relevant it still is when one reads Leonardo Sciascia's *The Moro Affair* (published in Italy and France) — Moro, who in his last letters saw himself as a victim of 'State massacre.'



Above: Claudette Colbert in the title role of De Mille's 1934 *Cleopatra*. Jon Solomon gives interesting details as to the derivation of Claudette's garb in his most absorbing book, *The Ancient World in the Cinema*.

Left: The Roman military tactic, *Testudo*, seen here on Trajan's column in Rome and which was exactly reenacted for a sequence in the 1962 Elizabeth Taylor *Cleopatra*.



HOLLYWOOD according to HOLLYWOOD

HOLLYWOOD, SURELY, has never been so much in its own limelight — to hand another two publications on that dream factory: Roy Packard's important reference book *The Hollywood Studios* (Muller) and Barris's useful and entertaining bit of research, *Hollywood according to Hollywood* (Yoseloff £9.95).

It would seem that from its earliest days Hollywood has recognised the film world as interesting narrative material. Two early Chaplin shorts made in 1915 and 16 (*His New Job* and *Behind the Screen*) were set in a film studio and Harold Lloyd made a similar short in 1916. More interesting was the implementation of a film magazine for the screen — shorts presenting glimpses of stars at work and play. Under the title of *Screen Snapshots* this ran up till 1958. Something similar might well be done today.

Certainly one of the most interesting film productions about the film capital was *Hollywood*, made in 1923, ostensibly to bleach some of the stain from its image at that time. It shows the pretty Hope Brown in Hollywood intent, but unsuccessfully, on becoming a star. Miss Brown and the diffident George K. Arthur were the stars but 'sympathetic' appearances were made by Hart, Pickford, Fairbanks, Chaplin, Nemi, Holt, Will Rogers and C. B. De Mille. And was it just chance that Arbuckle was seen at a casting director's window seeking work? The window was slammed in his face.

But with the advent of sound, Hollywood really got into its own act with musicals and revues and behind the camera dramas that gave the companies puffs at the same time: *Paramount on Parade*, *Hollywood Revue of 1929*, *Fox Movietone Follies of 1929*, *The Goldwyn Follies*.

Surprisingly, perhaps, Hollywood was always prepared to laugh at itself as in such productions as the Marion Davies comedy *Show People* (1926) and *The Talk of Hollywood* (1930) — the latter being more serious but ending up with a film being shown with the reels mixed up and being considered as a consequence a satirical masterpiece.

Skeets Gallagher and Clara Bow in *Her Wedding Night* (1930), Lloyd's *Movie Crazy* (1932), *Merton of the Movies* and its remake *Make Me a Star* (1932); Spencer Tracy and Pat Patterson in *Bottoms Up*, the brilliant Kaufman-Hart comedy *Once in a Lifetime* (1932) — the comedies and send-ups came thick and fast.

Mr. Barris tracks them all down in this lively and exhaustive survey moving from the early films already mentioned to today's biographies such as *Gable and Lombard*, *W. C. Fields and Me* and the dramas such as *The Day of the Locust*, *The Last Tycoon*, *Valentino*.

There are so many titles it's difficult to name favourites although *Sunset Boulevard*, *Day for Night*, *Le Meprix*, *A Star is Born*, *Darling*, *Inside Daisy Clover*, must be in the list and, perhaps the forthcoming *Movie Movie*.

Mr. Barris's book packs a mass of information into over 200 large, illustrated pages.

Roy Packard's *The Hollywood Studios* is a most unusual book which can be read as narrative or used as a reference (date, film title and actor's name being equally accessible).

It is a year by year history of the major studios, each being dealt with separately: Universal, Paramount, United Artists, Warner Bros., Disney, Columbia, MGM, RKO and 20th Century — over 500 pages (including the index) of film facts from 1912

(when the Universal Film Manufacturing Company was formed) to the big successes of 1978. It has a lot of good, well-printed illustrations, indeed (as befits the price) it is a beautifully produced book that deserves its place on any film buff's shelves.

The material covers a wide area of information — from production to scandal — but all of it relevant to the films coming from a studio during a particular year.



Maurice Chevalier and a girlie rainbow in the self-advertising, 'Paramount on Parade.' From 'Hollywood according to Hollywood.'



Glorie Swanson and William Holden in Wilder's 'Sunset Boulevard'

WOMEN IN THE CINEMA

ONE of the best books about women in the cinema is Joan Mellen's *Women and their Sexuality in the New Film*, first published in America in 1973. The book begins with the paragraph: "One searches in vain in the contemporary cinema for a new perception of women which assumes their capacities and value. An international and rapidly developing woman's movement has induced the cinema to be only slightly more self-conscious about its patronizing and hostile portrayal of women as flawed creatures."

Does this, five years after it was written, still pertain in a number of films we have seen this year that are specifically concerned with women? Such films as *An Unmarried Woman*, *Interiors*, *A Wedding*, *Autumn Sonata*, *Summer Paradise*, *Girl Friends*.

Of these only two were directed by women and it is interesting to examine them in the light of male and female perception.

Is Liv Ullmann, for instance, still playing the character whose "fate (particular to a woman)" is that she is locked within the essential vulgarity of her flesh? Is Bergman still purveying "A woman who succumbs to the dictates of her biological role," or "women who are discontented with their biological natures?"

Are Bergman's female characters, "more complete in their degradation than his men because they are out of place and uncomfortable in the world of the mind and the conscious pursuits of meaning?"

Is, in fact, *Autumn Sonata* really about women or is it about a confrontation that could be evoked by two actors playing father and son?

Bergman has always been seeking some solace for the essentially solitary figure of man. In search of God it was the male hero who predominated, now that he is in search of love, family love, (certainly since *Cries and Whispers*) it is the female who has predominated. This might well be partly because he has discovered in Liv Ullmann an actress of quite unusual sensitivity and partly because he is also concerned with the demands made on anyone (particularly a woman) fortunate (or unfortunate) enough to possess a talent that could develop into artistic expression.

For despite the fact that Bergman has said *Autumn Sonata* is "about the presence and absence of love, the longing for love, love that is deformed and love that is our sole chance of survival," it is also about the making of a concert pianist who has to leave her child and husband to go on tours and is, at the beginning, legitimately as much concerned with the perfection of her art as she is with her maternal duties.

Eva (Liv Ullmann) has been psychologically repressed by the brilliance and beauty of her mother, Charlotte (Ingrid Bergman), and has, consequently, developed a love-hate feeling towards her. She has tried to assert herself by a tepid marriage which brought her the solace (vindication almost) of a child who died tragically, when he was only four. When the film begins Eva is living a quiet life with her pestor husband and caring for her spastic sister, Helena.

She learns that Charlotte's manager and lover for many years has died and she is moved to invite her mother to come and stay. With some misgivings Charlotte comes, creating a confrontation between mother and daughter that has, eventually, no emotional holds barred.

ILLUSTRATIONS

Ingrid Bergman as Charlotte tries to cheer her daughter, Eva, (Liv Ullmann) out of her depression (from 'Autumn Sonata' - ITC Distributors).

Eva takes Charlotte to the nursery which holds memories of Eva's dead child. Charlotte is uneasy at the neurotic atmosphere her daughter creates.

In the evening Eva shows her mother some home movies of her dead son and Charlotte protests that it is unhealthy to think back so constantly and so deeply.

Eva, by the lakeside grave of her son, realises that she has been cruel to her mother but now that everything has been brought out into the open feels that a proper relationship with her may be established.





Anne (Gunnel Lindblom), Johan, her son (Jorgan Lindstrom) and Ester, her sister (Ingrid Thulin) in a scene from Bergman's 'The Silence' which follows the sexual obsessions and practices of two sisters, one beautiful and seductive, the other masculine and alcoholic.



The servant (the only woman outside the family in the film) consoles her dying Mistress (Herriet Anderson) giving her the warmth of unselfish love that her two sisters are unable to give her. From Bergman's 'Cries and Whispers'.

After a game of squash, in the warm glow of Bangkok, Emmanuelle (Sylvia Kristel) responds to Arianne (Jeane Colletti). From 'Emmanuelle', a film which dealt in a de luxe, civilized way with the permutations and motivations of love. (SF Distributors).



From the arrival of Charlotte, Eva's inferiority is provoked - by the smart trendy way her mother dresses and, finally, in the comparison between Eva's playing of a sombre Chopin prelude and her mother's deeper and more professional interpretation (this scene, with Ingrid Bergman seen in profile playing and Ullmann seen full face - the several emotions, admiration, love, jealousy, hate, despair moving across her face - is one of the most moving in the film).

Finally, when mother and daughter meet by chance downstairs during the following night, Eva reveals the psychological injury her mother has done to her. During this revelation the older woman (now without make-up) visibly ages as she re-examines and evaluates the situation. The truth of it comes to her when she recalls the words of a conductor after she has performed with him a Beethoven Piano Concerto - that she should go home and become a housewife and mother. Many years before, when they had first performed the concerto together, it had been a magical event - now it had become routine and virtually valueless as a work of art. The love of her family was something real - her art had become a sham.

In using two women as his protagonists Bergman is, perhaps, acknowledging that women have a greater capacity for the solace of family love and unity than men, but even so it is obstructed by inhibitions and desires of the body as we saw in *Cries and Whispers*.

The confrontation between Eva and Charlotte is the confrontation between a woman who has fought through the knowledge of her own mediocrity to a final tranquility and a woman who has not accepted the ephemeral art of performance and that hers has become routine and merely a business transaction as any other trade.

So while *Autumn Sonata* is a piece for actresses it is not necessarily a piece essentially about situations unique to women.

It is, though, a confrontation between a woman concerned with the role of family as strength and one who has preferred her individuality. Professor Mellen would, no doubt insist that today's young woman would find a way to synthesise a career and a family.

Gunnel Lindblom's *Summer Paradise* is certainly concerned with the preservation of family unity but this time engineered by the dominating middle-generation figure of Katha, a doctor, who every year ushers her married daughters, their families and her close friend, into the family nest - her parents' home on the archipelago.

As in *Autumn Sonata* the men involved are simply symbols: the father as a link between tradition and new concepts: Puss (Sassa's new lover) to prove that the open air life breeds an outgoing approach to life (as distinct from the introverts who toll in the city rat race) and Ture (Annik's husband) as the promiscuous chauvinist pig.

The real moral of this womanly story is the fact that for all the intelligent awareness of these Swedish women they are yet insensitive to the needs of the introvert young Thomas (Katha's nephew). Care and concern for people does not come out of books on sociology but out of a recognized need to give which, in turn, is both fulfillment and consolation.

This need to give is paradoxically thin on the ground in an age that discusses its personal problems more openly and widely than ever before. Perhaps we have come to believe that discussing a problem is itself a solution.

Woody Allen's *Interiors* also has a domineering mother figure (an artist in her own sphere of interior decoration) against whom her three daughters and her husband rebel in their own way.

The film opens when the mother (Geraldine Page) has recovered from a nervous breakdown (one suspects from taking herself rather than her work too seriously). Two of her daughters have managed to escape, to a large extent, her exquisite but life-destroying taste - the youngest (Maybeth Hunt) who has become a film actress and the eldest, (Diane Keaton) who has become a poet of some talent. The middle daughter (Kristin Griffith) has no protective talent and thus bears (with her husband) most of the aggro her mother's insistent professionalism and moral blackmail engenders.

The husband (E.G. Marshall) having ascertained that his wife has recovered sufficiently opts for a separation which he clearly intends to make permanent. The action of the film is a series of reactions to this separation which the women accept or don't according to their lights.

The acting is first-rate and what is important is that there are no theatrical bits thrown in (as in *Autumn Sonata*). The mother is a disagreeable if pathetic person with whom a saint would find it difficult to live; the young, not too successful actress, does not accept the advances of her sister's husband; the father does wind up with a woman (in direct contrast with his first wife) who is brash and lively, not versed in fashionable intellectual repartee but knowledgeable in living. The mother does finally make a committed gesture which, because we feel that it is no great loss, does not have sufficient impact but, because it is truthful, emphasizes Allen's utter lack of compromise.

Continued Page 25.

BOOKS AND THE CINEMA SHIRLEY MACLAINE

I CAME LATE to Shirley MacLaine so when I was knocked sideways with her performance in *The Apartment* I began to go backwards, as well as forwards, as far as she was concerned and searched for showings of *Can Can*, *Ask Any Girl*, *Some Came Running*, and the like, as well as keeping up with the on coming films that were so so, good and just occasionally great.

When I got to review her first book, *Don't Fall off the Mountain* I again wondered how it was possible she could come up with something so articulate and professionally direct (and with a point of view that was a kind of key to all the amazingly varied roles she essayed). There's that very sensitive chapter when she's resentful of the interest (curiosity) the public takes in her. "Regardless of how full of admiration their interest might be I still resented it. I resented my enforced and constant awareness of self; I didn't want to live in a world of only 'me'. Instinctively I knew if I wanted to maintain an honest level in my work, I would have to remain vulnerable inside myself. If I built a shell and crawled into it I would fail. An actor can only hope to be a mirror of humanity, a mirror to be looked into by audiences. My problem was how to keep myself vulnerable and sensitive while remaining resilient. How to be tough and tender."

Since she wrote that she has made *Desperate Characters*, *The Possession of Joel Delaney*, written another spanking autobiographical book, *You Can Get There From Here* that takes in her political attitudes and travels (particularly to China), her disastrous TV series *Shirley's World* and her recent film, *The Turning Point* which has a couple of combative performances (from Shirley and Ann Bancroft) rivaled only by the remarkable performances of Ingrid Bergman and Liv Ullmann in *Autumn Sonata*.

Which finally brings us to the book, *The Fains of Shirley MacLaine* by Patricia Erens (Yoseloff, £8.50) which has the right sensitive understanding approach to a talented, versatile and volatile star. It begins with a career and image summary, and an analysis of perception, followed by a full exposition of the films, and an excellent bibliography and index. Over 200 pages very well illustrated contribute to make this a very readable and valuable record. J.W.



Shirley MacLaine as Eve in 'Woman Times Seven.'



Shirley and Perry King in 'The Possession of Joel Delaney.'

ROBERT MITCHUM, like Shirley MacLaine is one of Hollywood's major independents but, unlike Miss MacLaine who takes her work and sometimes herself seriously, he takes neither very seriously if one is to believe the very dry, quotable comments he has made from time to time. But as these are invertebrally very amusing it's likely that they cover a genuine professional attitude to his job. "I've still got the same attitude I had when I started. I haven't changed anything but my underwear." "I have two acting styles — with and without a horse." "I do a picture just because I have to get out of the house. When I choose a script I just look to see if I have to run up any stairs and how many days

MITCHUM

I get off."

Many such memorable quotes appear in Alvin H. Maril's *Robert Mitchum on the Screen* (Yoseloff £8.95) which, after a comprehensive essay on the life-style and career of the star, goes into the 95 films made over thirty-five years from *Border Patrol* (1943) to *The Big Sleep* (1978).

Mitchum is one of those rare actors who have a physical screen presence. He may not be speaking or doing anything in particular but the audience is aware he is there.

Subconsciously he must have realised this for, despite the fact that he was trying to make a break in pictures, he played down

rather than up and it took thirteen pictures before his laconic, cynically appraising style took off — in the film *Nevada* (1944).

It was an image exactly right for the decades to come — for audiences who wanted no rhetoric but an anti-hero capable of his own kind of committed heroics and capable of manly virtues that were without sentiment. Apart from this there was about the actor a certain ability to chill the audience — never more effectively than in *The Night of the Hunter*, Charles Laughton's only film as a director, and, as Manil says, a minor classic. Mitchum recalls: "Charles called me up and said — 'You play a diabolical crud.' 'Present!' I replied."

It is, perhaps, a pity that Mr. Manil does not analyse more the various films he outlines rather than continually quote from critics' notices of the film in question. I always like an author to give an impression he's seen the films (which probably he has). A useful, well-illustrated book about a star who is, inevitably, part of the production and environment of Hollywood.

LUBITSCH

ERNST LUBITSCH WAS BORN in Berlin, January 28th, 1892. When he was Nineteen (1911) he was introduced to Max Reinhardt, the famous stage producer, who took him into his company. In 1913 Reinhardt directed the film *Verdian Nights* which, in many respects, anticipated Lubitsch's later film style with its witty use of decor, comedy, romance and Viennese vivaciousness.

Reinhardt, however, preferred the stage and made only two other films *Die Insel der Seligen* and *Madame Night's Dream*, but his pupil, Lubitsch, preferred the cinema and began to appear in several shorts mainly as a low comedian (often as a Jewish tailor) his slapstick having some affiliations with Chaplin. But from the first he probably sensed his limitations in this field but saw how a director could impose his ideas on a team of talented collaborators.

Influenced obviously by Reinhardt's use of space and decor, the sparkle of the best Viennese operettas and working in a Berlin in which sex and its permutations were not only acceptable but necessary, Lubitsch, in collaboration with the writer Hans Kraly (who worked on most of Lubitsch's films until 1929), made a series of films in complete contrast with the German dramatic expressionist school. He sought simply to entertain and amuse politics and intellectualism were for other men.

By 1922 he was probably Germany's most accomplished director; not only were his films commercially successful but they had style and considerable artistic merit. This was due, mainly, to Lubitsch's concept of cinema as a visual means of storytelling and also to his ability to direct actors and his insistence on using the best talent around: technicians, artist and players.

By 1922 it must have been obvious to Lubitsch that Hollywood was the place where he would flourish best and to Hollywood he went making (with Kraly)



a series of films firmly, but lightly, centred on women and love

With the coming of sound Lubitsch was one of the few directors who did not surrender completely to the luxury of spoken dialogue. He retained his essentially visual style, used dialogue that had point and, harnessing both to Viennese operetta vivacity, came up with *The Love Parade*.

From then on his ironic but tender approach to his characters prompted some delicious productions culminating in his masterpiece *Ninotchka* in which his visual style is brilliantly matched by the witty script by Brackett, Wilder and Reisch.

Influenced considerably by his early

environment in Berlin, Lubitsch in turn influenced filmmakers in Hollywood and in so doing caused the sophisticated comedy of the 30's to be born.

An important Lubitsch retrospective starts at the NFT January 1st and a new book *The Cinema of Ernst Lubitsch* by Leland A. Poague (Vosloff 1981) has just appeared which provides a useful background.

Mr. Poague is a mite pretentious and somewhat condescending to previous writers in the Lubitsch field but has put together some very useful material if not as shatteringly perceptive as it appears to believe.



Burgess Meredith, Merle Oberon (and from behind the camera) Lubitsch look at modern art in 'That Uncertain Feeling.'

POLITICS AND THE CINEMA

IT DOES SEEM that the German people, young and old, are bending over backwards to avoid a situation similar to that which led to the rise of Hitler. Unfortunately both sides, that is the young generation and the old, have different ideas about safe-guarding themselves from a Fascist-type totalitarian regime and it was never so more apparent than in the attitudes manifest during the kidnapping of the public official, Hans Martin Schleyer, in the autumn of 1977, who was subsequently murdered by the terrorist kidnappers) and the somewhat mysterious deaths of the three imprisoned members of the Baader-Meinhof terrorist group.

This conflict of approach is clearly shown in the Fassbinder section of the new film, *Germany in Autumn*, which is a compilation production embracing the work of eleven directors including Fassbinder, Kluge, Schlöndorff, Reitz and Brustelien, and depicting the political attitudes at the time of the Schleyer affair.

Fassbinder, in his episode, questions his mother about her attitude to the kidnapping and she replies that it has become unsafe for anyone to speak out for or against political activities for if one takes a liberal attitude people think you are at one with the activists (as Heinrich Böll, who wrote some of the script for *Germany in Autumn*, was so branded when he spoke out against pre-judging the Baader-Meinhof group and when he wrote *Katharine Blum*). Alternatively, if one takes the stance that terrorists should be dealt with on their own violent terms one is branded, by the Left as a fascist (as Fassbinder implies). If one protects oneself within the law and impowers the police to use violence against the violent, this is seen to be the beginning of a police state and the end of democracy.

What never seems to be discussed is whether what the terrorists want is good for society as a whole and whether their need is, itself, the cause of terrorism, as bad environment is often the cause of delinquency.

Unfortunately terrorism gets the headlines and draws attention not to its fundamental aims but emotionally to its violence and cruelty. Its aims are often thought only to be the release of political prisoners. The basic goal is rarely touched on, due often to the fact that so many terrorist groups have, often egotistically, made a cult of violence, blindly hitting out for a cause they can no longer intellectually reason. They, not the cause, are thus in question.

On the other hand the violence they engender is nothing compared with war. Again we have the two concepts. Conflict from the Left is revolution for freedom —

conflict from the Right is war for freedom. The first is a conflict for change. The latter is a conflict for the status quo.

But as we have said before when viewing films of a political nature, we do not want to change from a near-inflexible system to another equally inflexible. One wants to adopt a system where change is a built-in element regardless of power. But power is inevitable whether it be elected or achieved by wealth or fear. Elected power is best but how do you safeguard against it becoming autonomous?

These are the questions that are brought up, perhaps less succinctly, in the two hours of *Germany in Autumn* and brought up within the context of the German character, or what it is suggested is the German character, for, let's face it, this is a subjective film and as the film's brochure itself states: 'the most honest element here is the portrayal of the atmosphere'.

It is the atmosphere and the confusion and impasse that comes across so strongly, yet the film-makers do nothing to ease the

Bob Godfrey's "Marx for Beginners."



confusion by mockingly juxtaposing the theme from Haydn's Emperor Quartet and the Deutschland über Alles anthem (which it became) or by satirically ending the Schleyer funeral service with shots of the subsequent reception's caterer putting his waitresses through an almost military inspection (German efficiency) or Kluge linking Rosa Luxemburg's declaration that 'Germany has only one alternative — socialism or barbarism' — with the German military manoeuvres of 1977 with its operational title of 'Steadfast Kapfen' — Kapfen being a Teutonic tribe mentioned by Tacitus.

Writer Peter Steinbach's sketch directed by Reitz concerning a motorist and his girlfriend crossing the border into France seems too crude, not to be real, but to be effective in this context. Heinrich Böll's sketch about showing a film of Sophocles' *Antigone* to a TV programme panel who turn it down because Creon's terrible indictment of Polyneices and Antigone's rebellious attempt to cover the dead body of her brother (we are all brothers!) is too contemporary in its violent protest and therefore dynamic, was wisely judged but still couldn't avoid the fact that programmers do have a social responsibility when operating a mass media such as TV.

The producer of the *Antigone* film offers three different disclaimers — the third being a blanket coverage for presenters and cast against the accusation of spreading violence — and reduces the whole area of judgment of 'what is good or bad for the public' to ridicule — whether it be politics, violence or pornography.



MARX SEES ONLY ONE WAY OUT FOR THE WORKERS:



(WELL, WELL! A SCAB!) LET'S GO BACK IN TIME TO THE PERIOD WHEN MARX SET OUT HIS THEORIES ON THE TRANSFORMATION OF SOCIETY AND THE LIBERATION OF THE POOR FROM THEIR CHAINS... (Gold, Silver or tin...)

Illustration from 'Marx for Beginners,' by Russ

POP MARX

Scholars invariably eye popularizing with a degree of suspicion for, inevitably, it means simplifying and abbreviating and thus can mean the omission of subtlety — very important when judgments are to be made between finally argued theses.

However the big thing about popularizing is that it can take important issues out of the esoteric world of the specialist and make them more accessible and therefore more meaningful and influential in the lives of the general public.

Beginners Books Ltd., have come up with a number of 'Beginners Manuals' but the one of particular interest to CFR readers is Marx for Beginners by Rius (£1.25) if only because the inimitable Bob Godfrey has made a 7 minute cartoon based on the publication.

George Bernard Shaw was the first modern writer who realised that politics could be entertaining, even downright funny, and yet, at the same time, put over a dose of propaganda.

For anyone who has blanched and been discouraged at the mass of published philosophical dialectic and wondered anyway if it related at all to everyday life then Eduardo del Rio's *Marx for Beginners* is to be recommended as is Godfrey's film. Rius (to use the cartoonist-writer's pseudonym) who was recently awarded the Grand Prize of the International Salon of Caricature at Montreal has invented a type of political strip cartoon which has now become famous in the



A marvellously physical impact is made by the thirty-nine-year-old Berlin artist, Petrick (ICA: Berlin - a Critical Review, exhibition). Drawing has rarely been so powerfully enlarged as in Petrick's series of works that criticize the old traditions in Marxist terms. This illustration is a detail from the 1977 drawing, 'An Old Story.'

Americas and Europe

Rius undoubtedly provides the key for

many doors for many people and Bob

Godfrey's film takes his work a step further

Women in the Cinema From Page 21

Robert Altman's *A Wedding* also has a domineering mother (Lillian Gish) but the director is not concerned to develop this angle but rather to show the several inanities that attend a wedding service, often falling into mere farce as a consequence and coming up, finally, with what might be seen as a misogynist's eye view of the ritual.

The danger of confining the action to a short space of time (in this case the duration of a wedding service and its subsequent reception) is that the dramatic episodes, all happening at the same function, seem either to be too melodramatic or just plain unlikely.

For this woman's day of days all the women are presented warts and all: the bride has an unsightly brace on her teeth; the reception organiser is revealed as a pathetic lesbian; the bride's sister is discovered to be impregnated (with a wide choice of possible impregnators); the bride's mother arranges a motel weekend with the groom's uncle; the groom's mother is beautiful but suburban; the groom's aunt is having an affair with the handsome coloured Major domo - and so on.

The whole thing falls into a farce at the end with the groom's Italian father first rejecting his brother who has turned up unexpectedly but then joyously accepting him when he learns that his wealthy Mother-in-Law (who has forbidden his family the house) has died.

Mazursky's *An Unmarried Woman* also suffers from male conceived stereotypes and behaviours. Nevertheless two excellent performances of the roles of mother and daughter make the first half of the film a genuine study but, with the advent of Alan Bates's artist, nothing can be done to save it from straight-forward Hollywood romance.

It is interesting to note that all the films directed by men show a communication if not an active unity between women and an awareness of the balance that is required (if not attained) between family and outside interests. (Even in Altman's rather trivial film the best-adjusted female is the groom's twin sister, the youngest woman on view.)

So when professor Mellen finished her book with a paragraph concluding an examination of the film *Up the Sandbox* she may be slightly out of date. She wrote: Thus, counter to its design, *Up the Sandbox* shows us that without a totally different life for women, nothing changes. She will have only her fantasies and a form of madness. Radical movements ebb and flow, but as long as the fundamental oppression remains, the counter-revolt in current cinema will be stillborn. For in ridiculing radical change, *Up the Sandbox* reminds us anew of what it is that ails us. We are left with a feeling as urgent as Margaret's fantasy life: something drastic must be done.

Now, surely the indications are that it is being done.

Stephane Audran and Jacqueline Bessard in Chebrol's 'Les Biches', a film which dealt, rather artificially, with morale and madness when a man comes between the intimate relationship shared by two women. Stephan Audran won the Best Actress award at the Berlin 1978 festival for her performance.



SEX SLAVES



CHANDLER, who was a master of involved plots, admitted on occasions that his plots baffled even him. Hubert Frank's latest sex comedy, thriller, romance, drama - what you will - certainly needs, plotwise, taking in easy stages.

First there is this Lady Henrietta who, before going on a European holiday with her niece Julia, hires Peggy, a private detective, to keep an eye on Julia's husband, Michael. So far so good.

Michael, unfortunately, is a compulsive

gambler and by the time Lady Henrietta and Julia return he has lost his wife (Julia) in a poker game to casino boss. Howard, whose black secret is his white slave racket.

Continued on page 28



See also pages
28
29
30
and 31

From Page 26

Julia's best friend, Sylvia, now does her best to console Michael. It would seem that she would like to get her hands on Lady Henriette's fortune and it's not long before she is suggesting that it would be easy to get rid of the old lady. But Michael can't bring himself to do it and weakly bribes the old lady's butler, Peng, to do the job.

After the funeral it is Julia who inherits and she begins to celebrate - with Sylvia, who has secretly been her lover.

But not for long. At the drop of any available hat Lady Hennesetta appears. The funeral was a charade arranged by the loyal Pang and Peggy the private eye.

Continued on Page 30

▶ Olivia Pascal as Peggy, the private eye, keeps an eye on Julia's husband, Michael. Scenes from *Sax Slaves* directed by Hubert Frank (New Realm distributions).

Scenes from 'Sax Slaves' a new New Realm release.

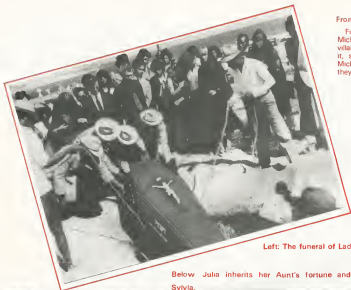




From Page 28

Finally when the old lady learns that Michael has rescued her maid from the villainous clutches of - er - Howard, that's it, she comes across with the news that Michael is her illegitimate son. Of course they are reconciled

**SCENES FROM
"SEX SLAVES"**



Left: The funeral of Lady Henrietta is arranged

Below: Julia inherits her Aunt's fortune and celebrates with Sylvia.





Scenes from 'Sex Slaves' a new New Realm release.





AGENT 69 JENSEN

in the
sign of

AS WITH THE PREVIOUS five features in this popular series produced by Anders Sandberg's Happy Film and directed by Werner Hedman 'Agent 69 Jensen: in the sign of Sagittarius' is an amalgam of action, fun, excitement and, of course, erotic adventures.

Continued Page 34

SAGITTARIUS

Scenes from "Agent 89 Jensen in the sign
of Segittanus"





Scenes from "Agent 69 Jensen in the Sign of Sagittarius"

From Page 32

The plot centres on a hunt for four ladies' powder boxes — one of them containing microfilm of a secret rocket-base — the others will ignite when the lids are opened.

Agents — more or less secret — from East and West, head for a nightclub in Tangiers where the boxes were last seen and during a brawl in the club the Danish representative gets away with all four boxes.

On board the plane for Denmark the agent slips the boxes into different pockets of hand-luggage belonging to a group of beautiful fashion models while enemy agents are watching but not daring to interfere. On landing the agent is faced with the problem of tracing the hand-luggage.

Fortunately all the agents have the same problem but, of course, the Danish Secret Service has an ace to play — Agent 69 Jensen.

Closely watched by his foreign counterparts, Jensen begins his search, creates mayhem at a fashion show, gets arrested (but is soon swiftly released to avoid more mishaps) and ends up in Dr. Schmarke's clinic where sex is advocated in the slimming courses undertaken there.

It is here Agent 69 discovers the vital powder box while East and West are meeting in a sextatic confrontation.

As usual Jensen is played by Ole Soerft and his sidekick, Kraptok, by Soeren Strömberg. Anna Bergman is again Penny and the lovely German actress, Gisa Jansen, is Matty Harry. The music (a nice send-up of the Bond style) is by Bent Fabricius Bjerre



the hottest show in town!

AN AMANDA RELEASE

Doctors Phyllis and Eberhard Kronhausen are well-known in the field of sexual enlightenment and after several popular books took to films with equal success.



One of their latest films, *The Hottest Show in Town*, can soon be seen (Amanda release). The story centres on a touring circus which, despite its several star acts, is not pulling the crowds.

A glance at newspapers, posters and magazines offers the manager a solution. Sex-appeal is being used to sell anything, from cigarettes to cars - why not use it in the ring?

The circus performers go along with the idea and the first 'Circus for Adults' gets on the road. It's a hit from the start and not only do the artistes enjoy their new routines but the less inhibited style passes, beneficially, into their private lives.





THE LOVE CLINIC

INTER OCEAN'S new sex comedy



THE WIFE OF an M.P. sets a couple of detectives on the trail of her suspected erring husband. They follow him to an out-of-the-way villa into which he disappears and from which he doesn't emerge.

One of the investigators, Lepre, gets himself taken on by a firm delivering rather strange goods to the villa. Once inside he is rather chilled at the weird atmosphere but cannot find the M.P.

Detailed to act as a chauffeur for an eminent professor about to visit the villa, Lepre decided to impersonate the professor and investigate further.

To his amazement he discovers the villa is a sex clinic where impotent men are under treatment.


Thus the M.P. is not erring at all, quite the opposite in fact. But instead of reporting back to his client, Lepre (particularly when, as the professor, he is given a fat cheque) takes on the job of setting to rights a millionaire's impotent son.

This he achieves, not by any deep psychological or scientific process but by sheer common sense based on plenty of experience.



A black and white photograph showing a man in a dark shirt and trousers standing on a step ladder, painting a wall. A woman with curly hair, wearing a patterned top, stands to the left, looking up at him. The scene is indoors, with a doorway visible in the background.

Close encounters of a Handy-man

A black and white photograph of a man and a woman in a bedroom. The man is in the foreground, seen from the back, wearing only a loincloth. The woman is in the background, wearing a bikini, leaning over a bed. The room has a painting on the wall and some items on a nightstand.

*two
interior
decorators
have their
hands full
when
decorating
a block
of flats*



*scenes from
the new sexy
comedy
distributed by
Eagle Films*





*A MOVING
DRAMA OF
A FLAWED
YOUNG
LOVE*

1. Charlotte, a young art student, meets Carlo for the first time in her father's home where he has been visiting her stepmother, who is a photographer and who has previously used Carlo as a model and had an affair with him.

2. Carlo earns his living acting in a sexy Copenhagen cabaret routine. Charlotte's father and stepmother hire him to stimulate their own sexual experience.



CANDIDO EROTICO

INTER-OCEAN

3. Charlotte's stepmother visits Carlo at the nightclub to beg him not to take advantage of Charlotte's innocence.



But Carlo and Charlotte fell in love and Carlo takes her to the night club where he performs in the cabaret. Charlotte is shocked at the sexuality of the act but finally agrees to marry him when Carlo says he will give up his way of life.

On the first night of their honeymoon in Rome Carlo is unexpectedly impotent. Genuinely in love with Charlotte it would appear that he sets her above sex which he has commercialised with his performances. It seems that he can only be aroused when being watched in the act. In frustration Carlo is picked up in Rome one night and taken to a away out party (4)



5. At the party Carlo imagines he sees Charlotte making love to some of the other guests.

6. Carlo returns to the nightclub and takes up his old act. Charlotte goes there and performs a final act of love with him before leaving him for good.

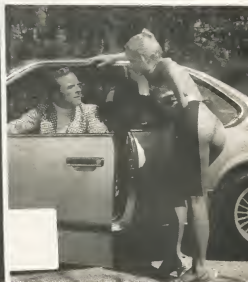


AUTO SEX

ILLUSTRATIONS
THIS PAGE FROM
'EROTIC
ODYSSEY'
(Amanda)



Scenes from 'Frühreife Betthäschen' and (bottom right)
'Sex at 7000 feet' (New Reelm).



'Close Encounters of a Handyman' (Eagle Film).

THE SEXY SCENE



Laura Gemser, who appears as Emanuelle in several current films.



'Private Nurse'
Entertainment Film Distributors.





The Love Clinic. (Inter-Ocean).

Emanuelle

Meets The Wife Swappers

THE STRONGEST,
MOST EXPLICIT,
YET FUNNY,
SEX FILM,
EVER SHOWN
IN BRITAIN!

EMANUELLE
DOES A
THESIS ON
SEX!

EMANUELLE
LEAVES HER
FINISHING SCHOOL
AND GOES TO A
SEX COLLEGE

Featuring the very lovely 'DEBBIE DELIGHT'

STARRING —
INGRID STEEGER, MONIKA MARK, BRITT
CORVIN, CARMEN JACKYL, CLAUDIA
FIELERS, PLUS 20 of the loveliest naked
ladies from Denmark, Sweden, Germany
and Holland

MOULIN CINEMA
GT. WINDMILL STREET, SOHO.

Nearest tube, Piccadilly Circus, showing 7 days a week,
continuous performances from 11.15am
(late show 11.00pm nightly)

THE FIRST GREAT TRAIN ROBBERY

Until Edward Pierce, a handsome bearded rogue, made a daring getaway with a fantastic shipment of gold, bound in 1885 for France to pay troops fighting the Crimean War, no train in history has been robbed. The crime, the culmination of more than a year of intricate planning, shocked the country and aroused the interest even of Queen Victoria.

Now, after a period of preparation as long and as elaborate as Pierce's own, we have the major motion picture, "The First Great Train Robbery", a United Artists release. Michael Crichton, author of *The Andromeda Strain* and *The Terminal Man* and writer-director of the films *Westworld* and the current *Coma*, has directed from his own screenplay.

The story is set in 1885 when England and France were at war with Russia, in the Crimea. The English troops were paid in gold and once a month £25,000 (in gold) was loaded into strongboxes inside a London bank and taken by armed guards to the railway station where it was loaded onto the luggage van of the Folkestone train, for shipment to the coast, and from there, to France.

The strongboxes were placed in two specially-built Chubb safes made of one-quarter inch steel. Each safe weighed 250 pounds. Each safe was fitted with two locks, requiring two keys, or four keys altogether. For security, each key was individually protected. Two keys were entrusted to the railway dispatcher, who kept them locked in his office. A third key was in the custody of Edgar Trent, president of the bank. The fourth key was given to Henry Fowler, the bank manager.

The presence of so much gold in one place naturally aroused the interest of the English criminal world, but in 1885 there had never been a robbery from a moving train. It especially aroused the interest of Edward Pierce (Sean Connery) a handsome, bearded, seemingly affable man about town.

Michael Crichton's film begins in the train's luggage van with a struggle between Burgess (Michael Elphick) the guard, and a lone tough whom Burgess throws to his death from the speeding train. The incident comes to the attention of Edward Pierce (Sean Connery) and his beautiful mistress Miriam (Lesley-Anne Down) an actress able to effect many disguises.

At a London men's club Henry Fowler reveals to a group (amongst whom is Pierce), why the robbery attempt had to fail: a would-be thief would have to have possession of the four vital keys. Fowler wears his at all times around his neck. Bank president Trent has his perhaps somewhere in his office or, more likely, in his home. The dispatcher's pair are in a locked cupboard in a glass-walled office in plain view of rail travellers.



Sean Connery, Lesley-Anne Down and (left) Donald Sutherland in 'The First Great Train Robbery'



Pierce's problem is to get wax impressions of the four keys without the tampering being discovered, and he enlists as his accomplice Agar (Donald Sutherland) a "Screwman", an expert at picking pockets and locks. And so begins the tensely absorbing adventure.

Extraordinary co-operation with the film production was given by the railway preservation Society of Ireland, whose headquarters are in Carrickfergus, Co. Antrim, Northern Ireland.

Recognising the great changes during the past 30 years in patterns and methods of transportation, including the closing of many miles of Irish railways and the elimination of

the steam engine, a group of enthusiasts in 1964 formed the Society and has managed to save some 20 steam-powered locomotives from the scrapman's torch. During the past decade they have managed to restore them to service. The stock is now stored and maintained at Whitehead in County Antrim, and very popular steam-hauled tours have been instated through Ireland's railway network with the co-operation of the Northern Ireland Railways and of Coras Iompair Éireann (CIE), the railways of the Irish Republic.

Two of the Railway Preservation Society's valued steam locomotives were loaned to "The First Great Train Robbery", No. 184 to "star" and No. 186 to be her "understudy". No. 184 was built in 1870 at the Inchicore works of the Great Southern and Western Railway of Dublin and was last steamed in 1960. No. 186 was rebuilt by the film's funds and the Society's manpower from a virtual wreck. Both are lodged in the shed at Mullingar, Co. Meath, where their principal run across rolling country was made between Castledown and Athlone. But they also steamed into and out of Heuston Station in Dublin (representing the London Bridge Station of Victorian times) and the Harbour Station at Cork (used as a facsimile for Folkestone).

To remedy No. 184 to conditions prevailing in 1885 (the period of "The First Great Train Robbery") the film company brought in the services of John Bellwood, Chief Mechanical Engineer of England's National Railway Museum in York. Under his supervision the cab was removed so that the engineer wearing white trousers is seen standing behind the roaring coal furnace, at his side the stoker feeding it from the coal tender.

Four bulging yellow-painted upholstered First Class carriages, as well as four differently coloured Second and four Third Class coaches with hard bench seats, and two sliding door windowless luggage vans were, meanwhile, built by construction manager Civi Simpson from reference books during 15 weeks at the National Film Studios of Ireland in Bray, Co. Wicklow. Then they were hauled to the town of Bray, put on railway chassis supplied by C.I.E. and transported to join No. 186 at Mullingar.

During the actual running of the period engines, volunteer members (doctors, lawyers, architects, others) of the Railway Preservation Society manned the locomotives, garbed in faithful reproductions of Victorian uniforms.

CRAZY AMERICA

The things that go on - you wouldn't believe. Well films like *Crazy, Ridiculous American People* (New Reelin) at least come up with evidence that this is a mad, mad world and, to quote *Alice in Wonderland* gets incredible and incredible.

Take that sequence showing the twists and shakes of male go-go dancers performing for bored suburban housewives (this relieves their boredom?) (1)

Of course nude and topless girls wrestling in mud has long been a night-club stand-by, particularly in Germany we believe. (2)

The Miss Nude America sequence makes us wonder if we'll ever see a Miss Nude World on Channel 3. Or video cassette? (3)

These are a few of the sequences in the Mondo Carre-type film *Crazy, Ridiculous American People* that New Reelin has just released.



3



AN IRISH CINEMA

YOU'VE ONLY GOT to have a couple of films like *Patric* and *Exposure* and you have the Irish heart rising to the possibility of an Irish cinema. Certainly the Irish press, or some of it, got somewhat euphoric, particularly over Bob Quinn's *Patric* which is the first short-feature film ever produced in the Irish language. It's entire cast and crew are also Irish.

This story of the illicit distilling and sale of poteen in Conamara by an old Irishman (Cyril Cusack) and his daughter (Mairéad No Chonghaile) and the drama that it creates involving the two agents Niall Tobin and Donal McCann, is an un-sentimental, realistic (but not without

humour) little piece that has all the authentic flavour of Ireland with just a nicely-judged touch of Abbey Theatre blarney.

Exposure is a 48-minute piece about three Irish surveyors staying at a lonely hotel on the coast they are surveying. The only other guest is a French girl who is there to take photographs for a book on landscape.

The relationships between the four (not forgetting the old woman keeping the hotel) are neatly and suspensefully drawn adding up to a meaningful drama. Both films are very well played, make admirable use of the landscape and above all, are economical without sacrificing anything of the narrative.

But an Irish cinema. That's another story.

permissive cinema

no. 2 100 page
volume

Lavishly
illustrated
*

STIFF ART-BOARD COVER
SIZE 10½" x 8"

£1.05 PER COPY
(plus 25p. postage)

USA, \$5.50 INCL. 2nd. CLASS SURFACE
MAIL — By Air \$6.50

Money with order to:

CFR BOOK SERVICE,
Reading Trading Estate,
London Road, Barking,
Essex, IG11 8BU



UP TO 12 WORDS PLUS ADDRESS WILL BE ACCEPTED FREE
ALL WORDS IN EXCESS SHOULD BE
RECKONED AT 5p PER WORD. PLEASE SEND MONEY WITH

ORDER AND COUPON TO: CONTINENTAL FILM REVIEW. UNIT
3, RADING TRADING ESTATE, LONDON ROAD, BARKING,
ESSEX.

CONTINENTAL FILM REVIEW

FREE CLASSIFIED
ADVERTISEMENTS

Please send this
coupon with all copy

WANTED: Material on: J. Fonda,
L. Caron, I. Bergman and K.
Hepburn — have 1930's-1970's
material to exchange. Donald
Dunroch — 99D High street, Barnet,
Hertfordshire.

I Have Marilyn Monroe and Jane
Mansfield 10 x 8 slides. Will swap
for similar stills of Sena Berger or
will pay cash. John Place, 4 Slipson
Road, Crosshills, Yorkshire.

FOR SALE: Stills, lobby cards,
posters, pressbooks/sheets, all at
reasonable prices. No lists send
wants. David Lascelles, P.O. Box
3360 Wellington, New Zealand

WANTED: Adult film books, second
hand. Walter Wilson, 35 Mill Lane,
Thorpe, Surrey.

WANTED: Anything on Robert Ryan.
Picture Show mags, Western Film
Annals, O.W. Butler, 193 Anglen
St., Hamilton, North Island, New
Zealand.

WANTED: Any material on Michael
London, Melissa Sue Anderson, Ron
Ely, Susan George and Dusan
Hoffman. N. Aynal, 36 Dobson
Lane, Wendover, Bucks HP22 6DH

WANTED: Film posters particularly
of the 1950 to 1960 era. But also of
later films as well. All replies an-
swered. Walter Powell, P.O. Box
33,382, Auckland, 9, New Zealand.

MAILBOX INTERNATIONAL: 33,
Eiffa Road, London, S.W.2 2EZ.
U.K. Cane Sales/Exchanges. Cash by
return. Films from £8. Pan-ups from
£1. Mags 75p. Star material obtained.
Any correspondence £1 + SAE.
Anywhere All currencies.

FOR SALE: Uncut full length movies
on Video-Cassettes. From Pounds 25.
Like Elvis Presley, write to: Video-
Film Vertrieb, Elthorner, 35, 3800
Bremen 1, W. Germany.

WANTED: Ursula Andress material
— especially original stills and trans-
parencies. Top 5 paid. Brian Hamil-
ton, Box 1225, Gloucester, Mass.
01930, U.S.A.

WANTED: Back issues of *Italian*
Playboy dating from December 1976
and before. Mr. G. Roese, 1231 Essex
Avenue, Woodlyn, PA 19094, U.S.A.

WANTED — German, French and
other European Nadist magazines,
photos, club newsletters, etc. Mr.
Lyle H. Diamond, 6831 N. Seeley,
3K Chicago, IL 60645 USA

WANTED: Stills, Pressbooks, ad-
books, posters, lobby cards on 1954
British released "Superman" movies
starring George Reeves. Mr. Lyle H.
Diamond, 6831 N. Seeley, 3K
Chicago, IL 60645 USA

WANTED: Material on Irene Dunne,
Glenda Jackson, Sophia Loren. J.
Morse Box 555 Humble, TX 77338
U.S.A.

SOUNDTRACKS for sale. S.A.E. G.
Tooth, 28, Chase Side, Enfield, Middx.

COVER GIRL

The glamour
magazine which
features only the
best looking girls
superbly and
erotically photo-
graphed by the
world's leading
photographers.



100 colour packed pages. Available
from your newsagent now, or send
£1 for the latest issue or £2.75 for
latest and two back issues or £5.00
for latest and five back issues.
(Guaranteed uncensored and un-
retouched. Subscriptions £12).

Send to Covergirl Dept CFR,
34 Upton Lane,
(Callers welcome)

CAMOUFLAGE

IT'S, PERHAPS, a sad fact of life but that as you get older you seek out those who are easy to live with rather than those who are insistently virtuous. No matter how you legislate this will ever be an unfair world and by middle-age most have accepted the situation and watch the revolt of the young with a tolerance in ratio to the impact that that revolt has on their lives. The philosophy of 'you don't bite the hand that feeds you' gets stronger as the years advance.

This comes up in a couple of films seen recently but most strongly in Zanussi's *Camouflage* in which a cynical professor, Jakub, goads his senior student (acting as camp secretary at a summer course) to the point where he comes close to murder.

The student Jaroslav (Piotr Garlicki) is full of ideas about fair play and justice — the professor full of compromises and with sufficient experience and standing to overcome student protests which the younger man, seeing both points of view, is too indecisive to control.

The action of the film concerns the submission of papers to be read by the students — one being particularly original but, coming from a university which the presiding Deputy Rector dislikes, stands no chance of winning the first prize.

The point of the film is the dialectic between Jakub and Jaroslav as to why the personal feelings of the Deputy Rector should be taken into consideration by the jury awarding the prize.

Believing Jaroslav to be a young man who simply talks about the need for justice and truth but who conforms just like the rest Jakub goads him and finally makes the younger man lose control to the point of nearly drowning him.

This climax is something of a revelation for both of them: Jakub never for one moment believing that Jaroslav could raise such a

violent reaction and Jaroslav also stunned by his attack.

We are told that Jakub's cynicism is revealed as a 'volatic camouflage designed to conceal the spiritual vacuum and loneliness of a morally bankrupt man'. It doesn't really come out like that — rather Jakub's attitude is always one of realistic survival believing that justice, like opportunity, is not with us all the time. But in Jaroslav's outburst, perhaps for the first time, he becomes aware, in the face of such violent faith, that justice might be brought closer.

A very well judged performance by Zbigniew Zapasiewicz as Jakub and an intelligent, well-constructed script makes this an absorbing film.

BARDOT BOOK

WILLI FRISCHAUER was born in Vienna in 1906 but settled in London in 1934 as a journalist and contributed to leading newspapers and magazines all over the world. He has written many books (*Behind the scenes of Otto Preminger* being of particular interest to CFR readers) and his latest is an intimate biography of Brigitte Bardot — *Bardot* (Joseph £5.75).

Despite the inference of intimacy it would appear that the author had no personal interviews with the star but offers his thanks to many of Brigitte's friends and one ex-husband. With his long experience of the journalistic scene, however, he has many contacts over a wide area and can sense the angle of an article and read between the lines while putting two and two together.

The result is a very professional compilation of what Bardot has done and what she has said in relation to those actors. And because the Continental press is less reticent than the British, the reader will almost

AWARD FOR BURTON



Richard Burton as the school-master priest in 'Absolution,' for which performance he won the Best Actor award at the recent Miami Film Festival. The film also won the Best Film award and the Best Director award for Anthony Page. A feature on 'Absolution' appeared in CFR...

certainly learnt many new facts about the career of 'the world's most photographed woman'.

But, in fact, the book is as valuable as a document about the relationship between the press and one of its major providers of material as it is an account of the relationships between Bardot and the men in her private life.

By page 205 Mr. Frischauer must have quoted everyone who has ever written or said anything about the star and added his own, dry comments. The book concludes with a complete list of Bardot's films with useful thumbnail synopses. There are thirty-two pages of relevant and rarely seen photos — one of them wrongly captioned — it is Christian Marquand with Brigitte not Jean Louis Trintignant in the 'passionate scene' from *Et Dieu crea la femme*.



← "Girl friends"

Mary Millington
invites you to her latest
film!

THE PLAYBIRDS

CERT X



Directed by Denmark's top director, Wilhelm Roestem, it's a sex thriller which really thrills.

The most explicit sex action film seen in Britain. See the most luxurious, expensive and erotic extravaganza seen on the British screen. Send just £1.20 for the fully illustrated photo novel of the film or £1.50 for the uncensored colour unretouched photo magazine about the film. (Or get both for just £2.50).

From: Roandale Dept. C.F.R.
34 Upton Lane, London, E7.

Make sure you don't miss
"The Playbirds" at your
Local Cinema

Has
"Come Play With Me"
last smash hit film
Sex superstar Mary Millington -
the British "Linda Lovelace" and
sex crazed naughty nurses in action!
See the best sex comedy in town
Soho "Emanuelle" meets the hottest film in
ars" at the ADULIN CINEMA GI Wind-
mill St. Soho or send £1.25 for either
the 100 page fully unretouched
uncensored colour photo magazine
or the illustrated photo paperback
based on "Come Play With Me", or
£1.20 for the coloured uncensored
Emanuelle meets the Wife
Swappers' magazine. SPECIAL
OFFER: All 3 mag £3.
Send to Roandale Dept C.F.R.
34 Upton Lane,
London, E7.

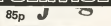
SPECIAL BARGAIN OFFER
Both the illustrated novels and photo-
magazine on "The Playbirds" and "Come
Play With Me" PLUS "Emanuelle meets
the Wife Swappers" colour magazine
(5 books in all) just £4.95 from:
Roandale Dept C.F.R.
34 Upton Lane, London, E7.



THE MOST UNINHIBITED,
DELICIOUS, EROTIC NOVEL
A WOMAN EVER WROTE...
"A WINNER"

**Fear of
Flying**

CFR BOOK SERVICE



SEND MONEY WITH ORDER TO C.F.R. BOOK SERVICE

Roding Trading Estate, London Road, Barking, Essex IG11 8BU.

Please ADD 10p per book for p. and p. 25p for books £1 and over.

FREE BOOK LIST WITH EVERY ORDER

BACK NUMBERS OF C.F.R.

THE COMPLETE SET OF CONTINENTAL FILM REVIEW OFFERS A UNIQUE PANORAMA OF POST-WAR CINEMA FROM 1952 TO THE PRESENT DAY. THESE SETS ARE SCARCE AND BACK NUMBERS OF CFR ARE INCREASINGLY SOUGHT AFTER BY COLLECTORS.

BACK NUMBERS still available

45p per copy (USA \$1.50 Australia 75c)

Vol. 20 Nos. 1 to 12; Vol. 21 Nos. 1 to 12

Vol. 22 Nos. 1 to 12; Vol. 23 Nos. 1 to 12

Vol. 24 Nos. 1 to 12; Vol. 25 No. 1 to 12

1970: May to Aug., Nov; 1971: April to May
Aug. to Dec., 1972: Jan., March, April, July to Oct.

1967: June to Aug., 1968: April, Oct to Dec

1969: March to July; Oct. to Dec.

*Don't delay
tomorrow may
be too late*

POSTAGE - PRINTED
MATTER RATE

Up to 6 COPIES - 9p USA -
30 cents extra

6 COPIES or MORE - Post
Free

RODING TRADING ESTATE
LONDON ROAD BARKING,
ESSEX IG11 8BU

FORCE TEN from NAVARONE

(Columbia)



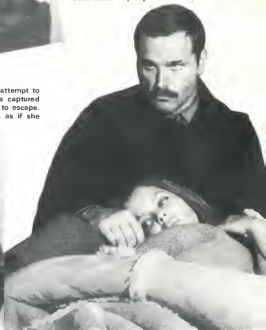
Barbara Bach as the beautiful but tough Marika who is with a group controlled by the sadistic Schroeder (Michael Byrne).

While Schroeder watches from his desk Marika takes a bath in a tub by the fire.

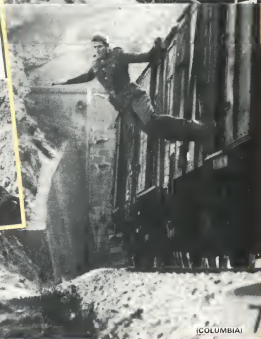
Captain Lescovar (Franco Nero) comforts Marika in the back of a truck after she has been beaten by Captain Drazac (Richard Kiel).



Mallory (Rober Shaw) is leading an attempt to blow up a vital bridge. When he is captured by Drazac's men Marika helps him to escape. He strikes Marika to make it look as if she has been overpowered.



FORCE
10
FROM
NAVARONE



(COLUMBIA)